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New Publications.

GEMS AND PRECIOUS STONES OF THE UNITED STATES.

THIS large and very handsomely printed volume by George Frederick Kunz may be said to embody all obtainable information on a subject of growing importance. Besides numerous ordinary illustrations there are many full-page colored plates of precious stones, all of them very admirably executed by Prang. It appears that, while nearly all the varieties of precious and semi-precious stones are found in the United States, and some of them, like the pale green Hiddenite of North Carolina and the agatized wood of Colorado and California, are found here in greater quantity and excellence than elsewhere, none of the more costly ones are found in quantities to justify their quarrying. Mr. Kunz, who is an expert on the subject which he treats, and whose valuable "Talks" on jade, in *The Art Amateur*, will be remembered by our readers, gives abundant and detailed information regarding the sources, qualities, mode of working and commercial value of all these minerals. Collectors and specimen hunters in every part of the Union will find his work of the greatest interest to them, and to the scientific inquirer it will become an indispensable book of reference.

Much space is naturally given by the author to the precious stones, properly so called, the diamond, the sapphire, the ruby and the emerald. Specimens of each of these varieties have been found here—diamonds, few and of small value, sapphires and rubies of good quality in North Carolina and at Helena, Mont., and a few true emeralds (emerald-green sapphires) have also been found in the first-named State. The finest specimens are in the Clarence S. Bement collection, Philadelphia. Our readers will be more interested in the semi-precious stones, which are commoner, often found in large masses, and likely to become of use to a great extent in general decoration. Among these are the New Mexico turquoises, a good quality of which for inlaying is sold by the Indian miners at about one dollar a pint. Their green and blue-green tints would contrast well with brass, copper, bronze or dark woods. The pieces are from one eighth of an inch to one inch across. They are sometimes stained a deeper blue with Prussian blue, which may be tested with ammonia, by which the natural color is not affected. Rock crystal is found in large crystals in North Carolina, Arkansas and other States; but the cutting has to be done abroad, in consequence of the high cost of such work here. It is sometimes cut into hand-mirrors. Amethysts of great size are found in Maine, and they are also sometimes found enclosed in the agatized wood of Arizona and Colorado, often used for inlays for tazas and vases. Smoky quartz, of which the crystals are often a foot or more in length, is found at Pike's Peak, Colorado, Herkimer County and Lake George, N. Y. Rose quartz is found in blocks so large as to be used for building stone. Chalcedony, onyx and agate are found in Colorado; jasper in Trego Co., Kan., in blocks of the size of bricks. The amount of agatized wood in the county of Arizona is estimated at a million tons. It is used for tiles, mantels, table-tops and pillars. Red and pink rhodonite, used for the same purposes, comes from Massachusetts. The pink and lavender colored lepidolite from Paris, Me., might be similarly used, as might the yellow cancrinite and blue sodalite of the same State. Labradorite, large enough for building purposes is found in several counties of New York. We can only mention in addition to those named, amazonite, obsidian, fluorite, serpentine, malachite, aragonite, fossil coral, jet and catlinite.

The chapter on pearls gives a full account of the pearl fisheries in the Gulf of California and of the various sorts of fresh-water pearls found in many parts of the United States. The latter, produced by the Unis mussels, are usually colored, the most valuable being pink, copper red and black. They are disappearing with the advance of population, as impurities in the streams where they occur kill them. The common conch shell also produces pink pearls. The California pearl fisheries have produced as much as \$200,000 worth of pearls per annum, single pearls of great value being occasionally found. The mother-of-pearl shells are sold in great quantities to the manufacturers of London, Paris and New York.

The finest private collections of American gems are, according to Mr. Kunz, those of Mr. Clarence S. Bement, of Philadelphia; Dr. Augustus C. Hamlin, of Bangor, Me.; the Canfield collection at Dover, N. J.; the J. Feris collection at West Chester, Pa., and the Lea collection at Philadelphia. The American Museum of Natural History, New York, contains the best collection in existence. Remarkable collections, made without regard to their origin, are those of Judge Henry Hilton, colored diamonds, and Augustus Lowell, of Boston, colored diamonds and sapphires. Heber R. Bishop, Brayton Ives, Samuel P. Avery, Thomas B. Clarke, Potter Paner, William T. Walters, Frederick Ames and Quincy Shaw own fine collections of jade, of which it is estimated that there is \$500,000 worth in the United States, in the hands of less than a dozen owners. (Scientific Publishing Co., New York.)

THE DICTIONARY OF QUOTATIONS IN PROSE, compiled by Anna L. Ward, unites most of the good qualities that should be looked for in works of its class. The quotations ranging in length from the epigram or saying couched in a single sentence to a bit of dramatic dialogue or a short paragraph, are drawn from a great variety of sources, Stanley, Lane-Poole and Thomas à Kempis sharing the same page; Henry Ward Beecher elbowing Shakespeare; Goldsmith's good-natured man and Joubert in his "Pensées" praising "tenderness" in full accord with that tender-hearted bear, Sam Johnson. Coleridge and Carlyle, Addison and Emerson, supply thoughts about "thought;" Susan Fenimore Cooper and Joseph Roux babble about "trees," and Ruskin has more to say about them than both, and to better purpose. The greatest of philosophers, Aristotle and Bacon, discourse of "friends," and William Ellery Channing and Confucius in his "Analects," and old Cicero, "De Finibus," join in the chorus. "Have no friends not equal to yourself," says the wise Chinaman, and "Friends are ourselves," says John Donne to Ben Jonson. A notable feature of the book is its complete system of reference. Not only is the work from which each quotation is taken properly named, but chapter, and, where it seems desirable, the paragraphs are also given. In the case of translations the translator's name is given, and, in short, the reader is helped in every way to make the acquaintance of each passage with its original context. A topical index, a chronological table, lists of authors and translators, and an analytical index further enrich the volume and render it easier to consult. (Thos. Y. Crowell & Co.)

ROBERT BROWNING: PERSONALIA, by Edmund Gosse, is made up of an article on "The Early Career of Robert Browning," which first appeared in *The Century Magazine*; "Personal Impressions" from *The New Review*, a preface, and by way of epilogue a threnody of Ronsard's, which Browning is said to have been fond of repeating. The essay on Browning's early career is, we believe, the only authentic account of the great poet's beginnings in literature. The facts were, in the main, supplied by himself to the writer, and the article when first published was warmly acknowledged by him. It includes a number of little anecdotes which give one not only a glimpse of Browning as a young man ambitious of making a mark in poetry, but

of the times in which he began his work, times when, needing other models than Byron and attracted by a stray volume of Shelley which came in his way, he found it difficult to get the rest of Shelley's work, and though the latter was then four years dead, had to take most of them in the first editions. It was his mother who brought him the volumes, and three of Keats's with them. Yet bibliophiles like Mr. Gosse often try to persuade us that women have no understanding in the matter of first editions.

Browning's acquaintance with Macready the actor, his meeting Wordsworth, Landor and Talfourd at a theatrical supper, and his own adventures in writing for the stage furnish forth some lively pages. The reception accorded to "Sordello" leads to a bit of criticism which may be summed up in the remark that "it needs reading three times, but on the third even a school-boy of tolerable intelligence will find it luminous, if not entirely lucid." Full and interesting accounts are given of the publishing of "Bells and Pomegranates," of the comical reading of "The Blot in the Scutcheon" by a red-faced and wooden-legged prompter, and of Browning's marriage. The "Personal Impressions" deal with a later period, and describe Browning as a talker. The book is beautifully though simply gotten up, and has for frontispiece a steel engraving from an early portrait of Browning. (Houghton, Mifflin & Co.)

THE MASTER OF THE MAGICIANS, by Elizabeth Stuart Phelps and Herbert D. Ward, is a tale of the Babylonian captivity, of Nebuchadnezzar and his queen, for whom he built the hanging gardens, and of his favorite, the prophet Daniel, who on interpreting his dream became master of the magicians and governor of Babylonia. The authors take a new view of Daniel's character, rather oddly, as it seems, explaining his miraculous powers as phenomena of hypnotism. He is, however, an interesting figure, and moves among the intrigues and splendors of the court, making difficult ways straight, rescuing innocence and converting the soldier hero of the book to a higher than the Babylonian plane of morals and religion. The late discoveries and translations of Chaldean texts have been drawn upon for details about life and manners, and we have picturesque accounts of the famous temples, palaces, walls and gardens. Most dramatic are the chapters describing the great lion hunt, the saving of Lalitha, the heroine, from drowning in the Euphrates, and the madness of Nebuchadnezzar. (Houghton, Mifflin & Co.)

A WAIF OF THE PLAINS is one of those delightful Western stories of Bret Harte's in which we catch a breath of the free air of the prairie, a glimpse of the rude and lawless existence of the pioneers of Western civilization and the dangers and hardships to which they were exposed. Like a panorama the "Great Plains" spread out before us; the emigrant-wagon—the "prairie schooner"—with its inspiring inscription, "Off to California;" the "gaunt, greasy, slouching, lazy" coyote; the solitary figure of the Indian—ludicrous and pathetic as he bestrides his diminutive pony—defined against the glowing background of the sunset; the herd of buffalo sweeping past in mad career, and the death—almost tragic, we are made to feel—of one of the shaggy monsters at the hand of a child; the awful spectacle of the slaughtered and scalped party of emigrants; the thrilling moment of the discovery of the shining yellow metal, gold, more potent as a motive to deeds of heroism and to patient endurance than love of country, religion, home, or life itself; and, finally, the peaceful rancho of the expatriated American, Don Juan Robinson, and the quiet shades of the Jesuit's College at San José, animated by the mild figure of Father Sobriente. And through it all passes one of the most delightful creations of child nature of which we know, Clarence Brant, orphaned, not by death, but by crime; and we lay down the little volume with the wish that the promise implied in its closing lines will be kept, and that we shall be told at some future day how the boy, whose sturdy independence, whose high sense of honor, whose loyalty, tenderness and truth made us open our hearts to him from the first, maintained that independence, and his name, in after years. (Houghton, Mifflin & Co., Boston and New York.)

MISCELLANEOUS.

ART IN ADVERTISING is a practical little illustrated monthly paper, resembling "Life" in its make-up. It abounds in good ideas for advertisers. Mr. H. C. Brown is the manager.

SWEETSER'S "New England," "The White Mountains" and "The Maritime Provinces," are now published by Houghton, Mifflin & Co., who have issued new editions of these excellent guide-books.

FR. KEPPEL & CO.'S CATALOGUE No. 7, of etchings and engravings, is a handsomely-printed pamphlet of sixty pages, exclusive of scores of beautiful little facsimile photographs of some of the best-known prints of the day.

THE copyright of the original edition of Webster's Dictionary (issued forty years ago) having expired, the work has been piratically reproduced by photographic process in a cheap and almost worthless form, with all the old imperfections, and it is now offered in competition with the handsome and well-known edition published by G. & C. Merriam & Co. Our readers are warned that this "cheap" pirated edition is dear at any price.

THE BARBIZON SCHOOL OF PAINTERS, shortly to be issued by Scribner & Welford, is by D. C. Thomson, the very competent author of "The Life and Works of Thomas Bewick" and "The Life of H. K. Browne" ("Phiz"), which works it will resemble in size and character. It will be fully illustrated from the paintings of Rousseau, Millet, Diaz, Daubigny and Corot. The book is to be published by subscription.

THE WATER-COLOR ALBUM is the name given by Mr. Henry Leidel (330 Fourth Avenue) to a series of "actual washes, very carefully graduated of eighty-seven colors," made on the best water-color paper. It is easy to believe—as is claimed for this novel publication—that "for the amateur who is not familiar with the various colors, it will be the means of saving valuable time." Each color is graduated in various degrees of strength, from the lightest to the darkest. As the cost is only twenty-five cents, Mr. Leidel's "Water-Color Album" will, no doubt, have a large sale among art students.

NEW ARTISTS' COLORS AND MEDIUMS.

MESSRS. J. MARSCHING & Co. send us samples of their "Petroleum Colors," so called from the medium used in their preparation. The claim that "on account of the almost entire absence of fixed oils in their composition" they are "not liable to fade from atmospheric changes" seems reasonable. It is certain that the covering capacity of the Petroleum Colors is unusually great; they work very smoothly; they are brilliant, and they dry quickly. There is nothing in their composition to prevent their being used with spirits of turpentine, linseed oil, poppy oil or balsam of copaiba; but there are mediums specially prepared for use with them for which particular advantages are claimed.

CRANE'S WATER-COLOR MEDIUM.—For those who care to use a medium when painting in water-colors, that prepared by "The Frederick Crane Chemical Co."—a sample of which we

have tested—will be found very efficacious. Certainly if the surface of the paper be at all greasy it is a valuable adjunct; for in such a case it makes the color work perfectly. With its use it is not necessary to wet the paper beforehand in the usual way. A little of the vehicle should be thoroughly incorporated with the color on the palette. This medium serves also to fix the tint, when dry, sufficiently to prevent its working up easily when painting over it a second time. For painting on silk or satin it tends to keep the colors brilliant and makes them less liable to spread. The medium is certainly an agreeable substitute for ox-gall.

MR. WUNDERLICH'S, the collection of Meryon's etchings of old Paris, which forms parts of Mr. Seymour Haden's magnificent collection of modern etchings, was placed on exhibition on April 18th. Besides a complete set of Meryon's works, including the curious little odes to the pump of Notre Dame and others, there are two proofs of Bracquemond's portrait and one of Flameng's. A considerable number of the plates are accompanied by Meryon's pencil studies of details. Most interesting are those of "St. Etienne du Mont," of the "Abside de Notre Dame," the "Petit Pont" and the "Morgue."

Treatment of Designs.

CONVOLVULI (COLOR PLATE NO. 1).

MISS BERTHA MAGUIRE'S beautiful study of convolvuli, which we give with this number, is especially noticeable for its transparency and general delicacy of treatment. For painting flowers in oils, it is always advisable to choose a canvas with some tooth to it; Roman canvas is excellent for the purpose. After making a careful and complete outline drawing of the entire study, proceed to block in the shadows with a warm gray obtained by mixing cobalt, scarlet vermilion and white, with the addition of a touch of ivory black, if found necessary, for the darkest parts. The local color can be made by mixing scarlet vermilion and white. Bear in mind that vermilion and scarlet vermilion are not the same color. For the purplish tones touch in with rose madder. The yellow green shades for the heart of the flower are made with pale lemon yellow and ivory black mixed. This mixture will also serve for the light yellow green tints on the foliage; the grayer tones should be painted with cobalt, yellow ochre and white mixed. The leaves are shaded with raw Sienna pure, and also mixed in parts with Antwerp blue and yellow chrome.

The tumbler is shaded with raw umber, cobalt and white mixed. The background can be put in with raw umber, yellow ochre and ivory black, with a very little burnt Sienna worked into the warmest parts. The foreground is composed of white, black, a very little Venetian or brick red, and some touches of yellow. Be sure to keep the painting crisp and clear; be very careful not to muddle the tints together. Paint the shadows thinly, and load on the lights with sharp touches.

FOR PAINTING IN WATER-COLORS a similar palette may be set; but water-colors being transparent, no white is needed and the highest lights are left or taken out afterward if lost. Whatman's hand-made paper of medium texture will be found suitable to work on. This should be carefully stretched before the painting is begun. Be sure to paint with a full brush unless you wish your work to look dull and woolly; and further to ensure success, always allow one tint to dry thoroughly before putting on another.

BLACKBIRDS (COLOR PLATE NO. 2).

SELECT a canvas with a good rough tooth and make a careful drawing of the design in outline before beginning to paint. Should you not feel competent to do this correctly free-hand, trace and transfer the drawing by means of colored transfer paper. When the drawing is neatly secured, lay in a groundwork of sky color all over thinly as far down as where the flowers commence. The brighter greens may be obtained by adding raw Sienna to emerald green. For the birds the following colors must be set on the palette: raw umber, raw Sienna, burnt Sienna, cobalt, ivory black, brown madder, lemon yellow, scarlet vermilion and crimson lake. Cobalt, with a little ivory black and raw umber, will give the blue shades. Accentuate the markings with brown madder. For the gray shade about the bodies and under the wings and tails mix Venetian red, cobalt, white and perhaps a touch of black. The rich brown on the backs and breasts is of burnt Sienna, the half warm tones of raw Sienna worked into the gray. The red on the heads is varied with yellow, scarlet vermilion and crimson lake, the colors being worked into each other separately, not mixed on the palette. A large proportion of gray must be used to subdue the undue brightness of coloring on the small birds in the distance. The group of birds might be easily introduced into a variety of designs other than the panel given, either in its entirety or divided and rearranged to suit the scheme in hand. The third and last panel of this set will be given next month.

DOG'S HEAD. (FRONTISPIECE.)

THE sharp little Yorkshire terrier given as a frontispiece this month, and which, like the Scotch terrier given last month—and by a mistake of the types called a Yorkshire terrier—is about the size of life, should be painted a kind of sandy color, shading almost to white in the lightest parts. After the work is laid in broadly, a stubby, well-worn bristle brush should be used to give the effect of the short rough coat. The colors needed will be—for the dark parts raw umber, white, and a touch of black; for the half-tones and lights white mixed with yellow ochre and raw Sienna, with perhaps a "soupon" of burnt Sienna, here and there, to give a reddish tinge. If too bright, modify in parts with a little ivory black. Use the colors suggested in study No. 1 for the nose, the pupil of the eye and the lips. A touch of red to indicate the tip of the tongue, just visible between the teeth, will be found very effective. The iris of the eye may be put in with raw Sienna and white toned with raw umber. A rich, very dark mahogany-colored background would be suitable for this as well as the former study. This can be painted with burnt Sienna and ivory black. The same tints can be used for water-colors. To get some of the sharp lights a sharp pen-knife may be employed with discretion. It will be well to remember that the older and harder the paper used for painting on, the better can such means be resorted to.

SIMPLE ECCLESIASTICAL EMBROIDERY.

THE design for ecclesiastical needlework given in the Supplement may be adapted for pulpit or lectern hangings or the centre may be used as decoration for an alms-bag. It is so extremely simple that it may be worked direct on to velvet, which must, however, be framed and backed. The border would be best outlined with a narrow gold cord, or a good effect would be produced by a thick couching evenly sewn across, so as to give a beaded appearance to the work. A narrow gold cord or thread could then be sewn along the edge of the couching to throw it up. The lozenge-shaped ornaments may be treated as jewels, and worked with silk in solid feather stitch, shading to light in the cen-

tre, and edged with a gold thread. Supposing the ground to be red velvet, these enrichments might be either of gold-colored silk or of a light red toning to pink.

The central device should be outlined with fine gold cord or thread, and the fleur-de-lis picked out with small detached French knots of pink silk, symmetrically arranged and shading to darker tones toward the base. The circle should be in fine brick stitch of pure silk of gold color sewn with red silk, and the leaflet-like ornaments behind it in fine feather stitch of a dull blue toning to light at the tips. The centre of the cross may be marked out with double rows of gold thread sewn down with red silk. The stamen-like ornaments springing from the fleur-de-lis should be of fine gold couchings, with the leaflets worked in gold colored silk or close satin stitch. The dots surrounding the centre should also be in thick and raised satin stitch of silk.

THE BAND OF POPPIES.

THIS semi-conventional design is suitable for many useful purposes in embroidery. Flat tinting with outline embroidery on cream colored Bolton sheeting would be effective, and it is quickly done. The curtain itself may be of any suitable material, and either of a related or contrasting color to that used in the design. A mouse-colored flax velours would contrast well with the flowers tinted in two shades of salmon pink. For the tinting use any make of tapestry dyes. To obtain the desired shade, dilute vermilion with water to a pale pink, and to this add a touch of light yellow. For the foliage mix emerald green, yellow and cochineal; this makes a good gray green. Mix two shades of the color, and make the darker shade a little warmer by adding some burnt Sienna to it. The small pointed leaves in the centre may be tinted with a light yellow green, obtained by adding a little emerald green to light yellow. The flowers and foliage may be outlined with tints corresponding to those given and two or three shades darker in tone. The stamens round the seed-pods must be represented by raised knots in rich, dark brown. The little hairy growth on the stems and buds should be put in with the finest etching silk. For outlining, rope silk is handsomest, but thick flax thread looks well and costs much less. Japanese gold thread is also excellent for outlining.

For china painting, this design is well suited to decorate an umbrella-stand or a tall, straight pot-pourri jar. Wipe the jar over with turpentine and mark off accurately the lines separating the three sections of the design. Let the bottom of the design start from the lower edge of the jar, and repeat the lowest section as a border around the top of the jar, using a plain tint for the space between. The poppies may be painted in their natural colors on a steel gray ground. Before tracing on the design the ground tint must be laid. Put out sufficient steel gray to tint the space required. Add about one third flux and a very little spirits of turpentine, with enough tinting oil to make the color flow freely from the brush; then, with a large, flat brush, at least one inch broad, apply the color as evenly as possible over every part of the jar, except the spaces left for the three narrow bands. The ground of these being nearly covered with small grassy leaves can be left white. As soon as the tint is laid blend it with a pouncer made by tying up some cotton wool in a piece of soft cambric. When the tint is perfectly dry transfer the design on to it by means of colored transfer paper and a bone tracer. The ground color must now be removed from within the lines of the design either by scraping the color off or using a paste prepared for the purpose. The leaves, stems and seed-pods must be first thinly painted with grass green and afterward shaded with brown green. For the petals of the flowers take Capucine red, add a little tinting oil, and, after laying it on, blend the color with a flat-end stippling brush. Put this color on rather darker than you wish it to be when fired. Use purple No. 2 mixed with a little ivory black for the stamens around the seed-pods and the dark patches near the flower stems. The small grassy leaves on the outer bands need a flat tint of grass green only. Now outline the entire design with deep red brown, and mark in the straight lines with the same color. One firing should be sufficient.

ROSE JAR DECORATION.

THE charming and comparatively simple decoration for a rose jar—in the style of the much-prized old Canton ginger jars—given in the Supplement this month, is intended for painting in matt colors after the Royal Worcester style. Begin by covering the object with a flat tint of vellum, which gives a beautiful cream shade. It will save much trouble to have this ground fired before proceeding further, for it can then be painted over without risk of soiling while the design is being put on. If it is preferred not to go to the trouble and expense of an extra firing, then, after tracing on the design, the tint must be scraped away from within the lines of the design in every part. Use pink, with a few grains of egg yellow added, for the flowers; make the stems light brown—yellow brown will give the desired shade. For the dark band take deep bronze green; this fires a beautiful olive color. The painting when finished must be fired before outlining with gold. The outlines may be raised or flat, according to taste. If raised, the paste for raising must be put on before firing, when the painting is thoroughly dry. The centres of the flowers should be put in with dark brown and afterward dotted with gold. All the dotted parts on the ground are meant to be splashed with gold and left unburnished.

FISH-PLATE DOILIES.

THE novel designs for fish-plate doilies given this month may be treated effectively in the following manner: For the sea-urchin use whitish pink silk for the tendrils and a darker shade of pink for the body. The water lines may be in greenish white silk, and the lines indicating the shore in a darker shade of the same color. The star-fish may be done in deep yellow silk, the little creatures to the right in a light-shell pink, and the lines indicating the water in a greenish white silk. The anemones in both plates may be done in light shrimp pink silk, and the water lines in greenish white silk. The half dozen designs will be completed next month.

ON SOME PAINTINGS SENT FOR CRITICISM.

E. T.—There is much that is meritorious in the two studies you send for criticism. The drawing in each is careful and intelligent. There is also good feeling for color and texture. To begin with the fruit piece: The main fault is the entire absence of breadth in light and shade. Indeed, it is surprising that the apples look as round as they do considering that the light on them is so equally diffused. Always place still-life studies so that the light shall fall on them from one side. Then you will obtain broad and decided shadows with beautiful reflected lights. You will see, too, that the object on the light side is almost deprived of brilliancy of local coloring, which appears most distinctly in the half tones. In the next place the edges are too hard, particularly in the two small apples. The leaves are scarcely crisp enough, and are dingy in tone, especially those in the foreground which, on account of their prominent position, should be very brilliant. There is something radically wrong in the treatment of the material on which the fruit rests. You should always make your

meaning clear in every detail. Presumably, you intended to represent a white table-cloth, since there is evidence of a fold on the right-hand side; but the object represented bears no resemblance otherwise to the article in question. The ability displayed, as regards texture in painting the fruit, shows that with a little more care you could have better expressed your intention here. Were it not for the fold we might suppose you were representing rough stone. Had you shown the edge of the table and allowed one of the leaves to break the line it would have greatly improved the composition. The apples are not happily grouped. There is a great art in placing your subject so that it shall not look stiff. The fact of having given all the apples equal value of course tends to increase the set look of the picture.

The almond blossom in the second picture is excellent in color, and the background is well chosen and artistic in effect. With regard to the grouping of the flowers, the light and shade in each individual cluster leaves little to be desired, but each group in the upper part too closely resembles the other in brilliancy. Had one of the branches been turned away so that the blossoms on it would have been subdued in tone, similarly to those in the lower part of the composition, it would have greatly improved the effect. The fragility of the petals is scarcely sufficiently expressed, particularly in the lightest parts, which look too solid. A little more crispness would have done much toward giving the necessary transparency. The shadow color is excellent in tone, being both clean and clear. Altogether, we consider the flower study the more successful of the two, and certainly commendable.

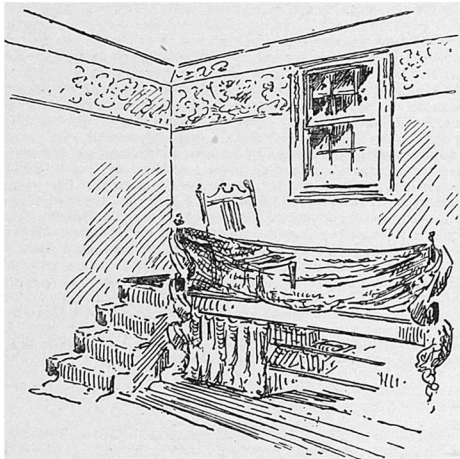
Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

INTERIOR DECORATION.

SIR: My sitting-room is done in sand-finished plaster painted with Devco fresco colors (water). The walls are of a dull olive, with a stencilled frieze 8 inches deep of a darker shade, and the ceiling is of a dull gold. The woodwork matches



DEVICE FOR MAKING A HIGH WINDOW AVAILABLE.

(PUBLISHED FOR MRS. J. C. B., SUPERIOR, WIS. SEE "CORRESPONDENCE," LAST MONTH.)

the frieze and has gold lines on it. The room was very satisfactory until the walls became defaced with usage for a distance of 2½ feet above the 10-inch deep baseboard. Would an oil-painted stencilled dado look well here; and, if so, what color should it be? Or, what would you suggest? The room is 11x18 feet and is 8 feet high, and very sunny. I have had much practice with common house paints and also with tube paints. I do not like wall paper.

Mrs. L. C., Farragut, Ia.

With so much stencilled work already in the room and the gold lines on the woodwork, it would be better to make a dado as plain as possible for the sake of the relief. The most economical thing would be plain oil color, not flatted; otherwise it would show scratches almost as plainly as water-color. The dado should be a light, clear reddish brown, and should have a 3-inch flat moulded chair-rail at the height of the chair-backs. If the greater expense of stencilling is not regarded, it would be better to use a width of Lincrusta-Walton in simple design that will admit of its being used horizontally. This would come up to the height required and would last longer.

SIR: Kindly give suggestions as to paint and paper for a parlor 27x15½ feet in size and 8 feet high, with windows to the north and east. The carpet is in an artistic design of the colors enclosed (pale green, pale yellow, tawny yellow and maroon). I would also like some suggestions as to window draperies.

M. A. C., Utica, N. Y.

As no particulars are given in regard to the furniture of the room, suggestions for its decoration can only be given in a very general way, and with reference only to the information above supplied. Paint the woodwork a medium tone of old gold in oil color, flattening the color for the last coat slightly. Paint the doors the color of old mahogany. This combination will harmonize with any style or color of furniture, antique or modern. Paper the walls from the baseboard up to within five inches of the ceiling—if there is no cornice—with a figured paper in a subdued yellow, the figure being but a shade or two darker than the ground and in the same tone. Finish at the top of the paper with a simple gilt picture-moulding. Paper with plain terra-cotta cartridge paper of light tint from the picture-moulding the five inches on the side walls, and cut on the ceiling a space of twenty inches all round, and finish with a half-round gilt moulding of three-quarters of an inch in diameter, the picture-moulding being an inch and three-quarters in diameter. Paint the panel thus formed on the ceiling in distemper color of ivory white warmed a little in tone. This scheme of treatment will aid materially in giving an effect of height to the room, which is very low for its length and width, while the colors will give warmth and cheerfulness with the north and east lighting. For the windows, let the draperies fall from their heads to the floor

to give a dignity to their low lines. Colored Madras, repeating the colors of the ravellings you enclose, in small designs, keeping the main color in old gold, will be the most harmonious.

SIR: Will you kindly give me some hints as to painting and papering my sitting-room and parlor? The rooms are 8½ feet each in height and 15 feet square, with folding-doors between. The parlor has two windows facing the west, the sitting-room one facing west and one facing north. On the floor is a light Brussels carpet with a gray ground with bright flowers, in which soft shades of blue and pink are blended, scattered over it.

QUERY, West Alexandria, O.

The imparting of "a sense of space," is the fashion, and walls are treated as backgrounds pure and simple in contradistinction to the mode of a few years ago, when it was "the thing" to have as little wall surface uncovered as possible. The fact that you have only northern and western exposures to your rooms will confine you to a warm scheme of coloring, unless you intend to use a great many Eastern rugs and rich, deep-colored hangings. The prevailing tone should be selected from your carpet, or at least the note of color should be in harmony with that which you now have and intend to use again in your parlor. A room 8½ feet high should not be lowered in effect either by a frieze line or a dado. Paper your walls up to the cornice, or if there be no cornice, to the ceiling line, with some small figured all-over patterned paper of a soft warm café-au-lait color. A gold design will lend attractiveness to the wall, although the simple two-toned papers are often more charming than those of more pretension. A half-round gilt moulding or a picture-moulding should be set in the angle formed by the wall and ceiling. Tint the ceiling, in distemper, a soft quiet yellow or old gold color. A half-round gilt moulding, ½ inch wide, set 18 inches from the wall, will form a ceiling panel and give an element of design that a flat, undecorated ceiling will never possess.

The two rooms may be treated in the same way if the opening between them is wide enough to give them the appearance of one apartment, or the rear room—the sitting-room—can be the medium for a warmer and cosier scheme of coloring. For example: Paper the walls, without dado or frieze, a light red or soft warm brown, and tint the ceiling with a rich, although not too deep, cream color. A pleasant variation can be obtained by using copper or bronze-colored mouldings in place of gilt. In case you desire to have the walls "furnished" the rooms, it will be necessary to select a wall-paper with a decided pattern—a paper that in itself will be sufficiently covered by a strong design to be attractive without the aid of pictures or other wall-surface ornaments. A simple wall, however, as a background for pictures and other objects used for decorative purposes, will be found by far the most agreeable in the end.

R. E. L. asks us for a scheme of decoration for and suggestions as to the furnishing of her new house, consisting of drawing-room, dining-room, parlor, library, bedrooms, halls and bathroom. While we are always glad to answer questions on any and every subject coming within the scope of the magazine as fully as our space will permit, we must at the same time remind correspondents like R. E. L. that this space is necessarily limited, and that, in justice to others having equal claims with herself upon our attention, we can give to questions of general interest only so large a share of it as compliance with her request would demand.

SIR: (1) I am building a new house and desire your advice as to the furnishing of the reception-room, which is to have cream and gold woodwork. I want it to be very handsome. What color would you advise for the walls? The size of the room will be 30x18 feet. Would you consider it advisable to have the dining-room (28x18 feet) in cream and gold also? (2) And could you give a suggestion for the woodwork and other details for a large reception-hall? The dining-room and reception-room will both open into this hall, which will be 40 feet long and between 18 and 20 feet wide.

L. R. S., Kansas City, Mo.

(1) The color selected for the walls of a cream and gold reception-room depends largely upon the amount and direction of the light that it is to receive. If your room has a full southern exposure, a light blue, a warm gray or a mauve can be employed agreeably and successfully. But if it looks to the north a warmer scheme of coloring is to be sought. A north room, with the cream and gold woodwork, will be successful if the walls are hung with a soft salmon pink damask or an embossed paper of an ivory tint. A decided pattern on the paper must be obtained, as the walls will admit of pure surface decoration where the woodwork is of so simple an effect as the cream and gold necessities. A cream and gold frieze of delicately modelled relief plaster or stucco work below the cornice should receive the same treatment as the woodwork of the doors, windows and mantel-piece. The ceiling, too, should have low relief work, painted cream white, and touched here and there with gold. Use a small cream and gold picture moulding below the cornice and select delicate tiles of cream white or golden yellow for the fireplace, hearth and facing. It is best to confine your white and gold decoration to one room and obtain therein the greatest possible refinement of detail and coloring. Such a single room would be the handsomer for the contrast with the others.

(2) Paper your dining-room with some rich red or heavy embossed leather paper, and treat the woodwork, if it is not hard wood, to a strong color that will contrast and yet harmonize with the paper selected. A reception-hall such as you describe may be suitably and attractively finished in oak or cherry of the natural color, or stained to any picturesque shade desired. The wood workers nowadays are very clever in obtaining fine tones of rich brown and dull green in oak and dark mahogany tones in cherry. Trims for the openings, for the windows and doors, made six inches wide and flat, or slightly curved on the face, with only a back moulding, are particularly attractive if the wood is carefully selected to show a good strong marking in the grain.

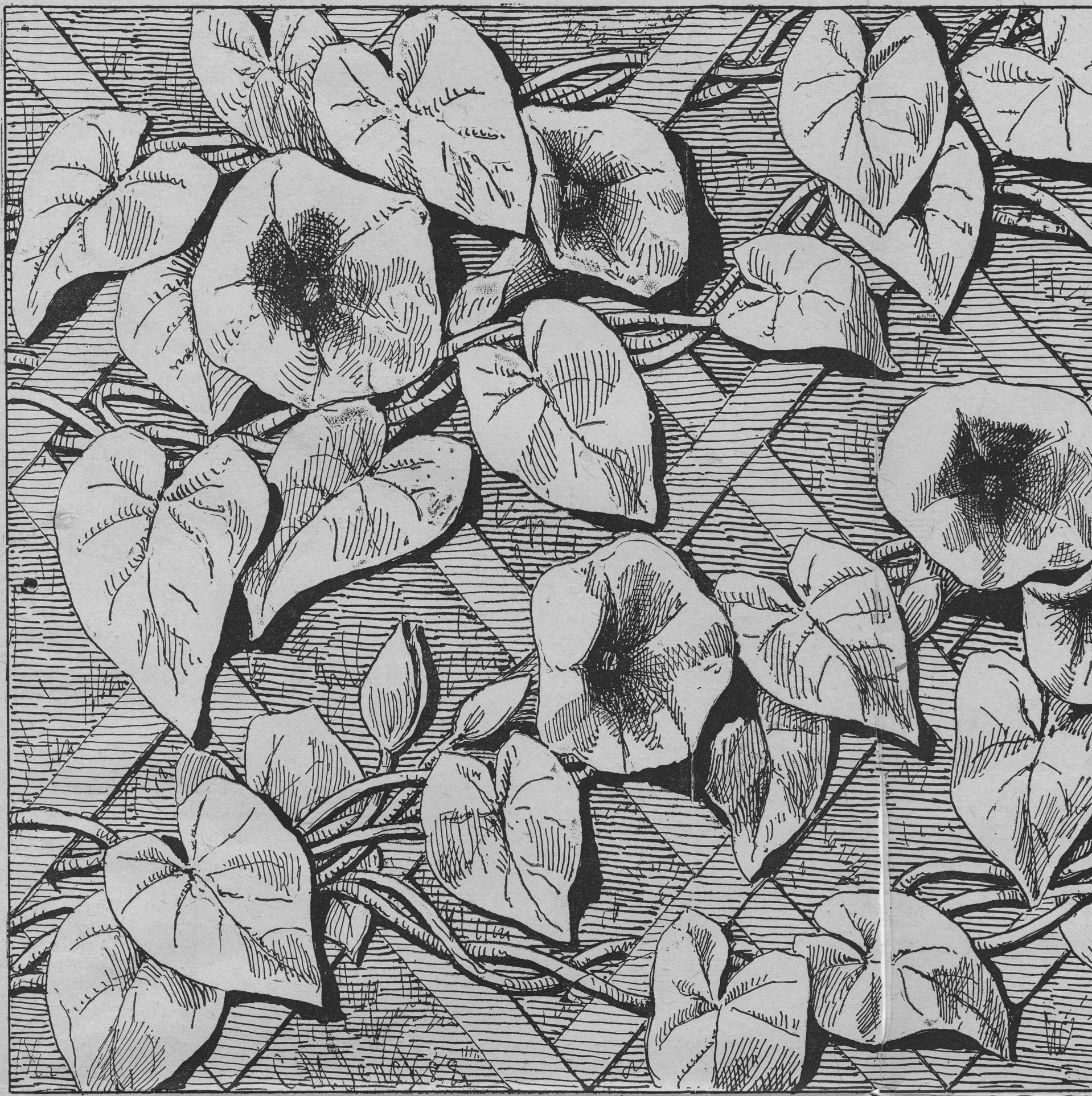
T. W. C.—Wooden spindles may be had of any good turner or any large manufacturer of furniture, or of James N. Stout, 74 West Twenty-third Street, New York. Lead strips for leading glass may be had of James Baker & Son, 20 West Fourth St., New York, and copper, brass, and iron nails of A. C. Neuman & Co., 1180 Broadway, or any other good hardware merchant.

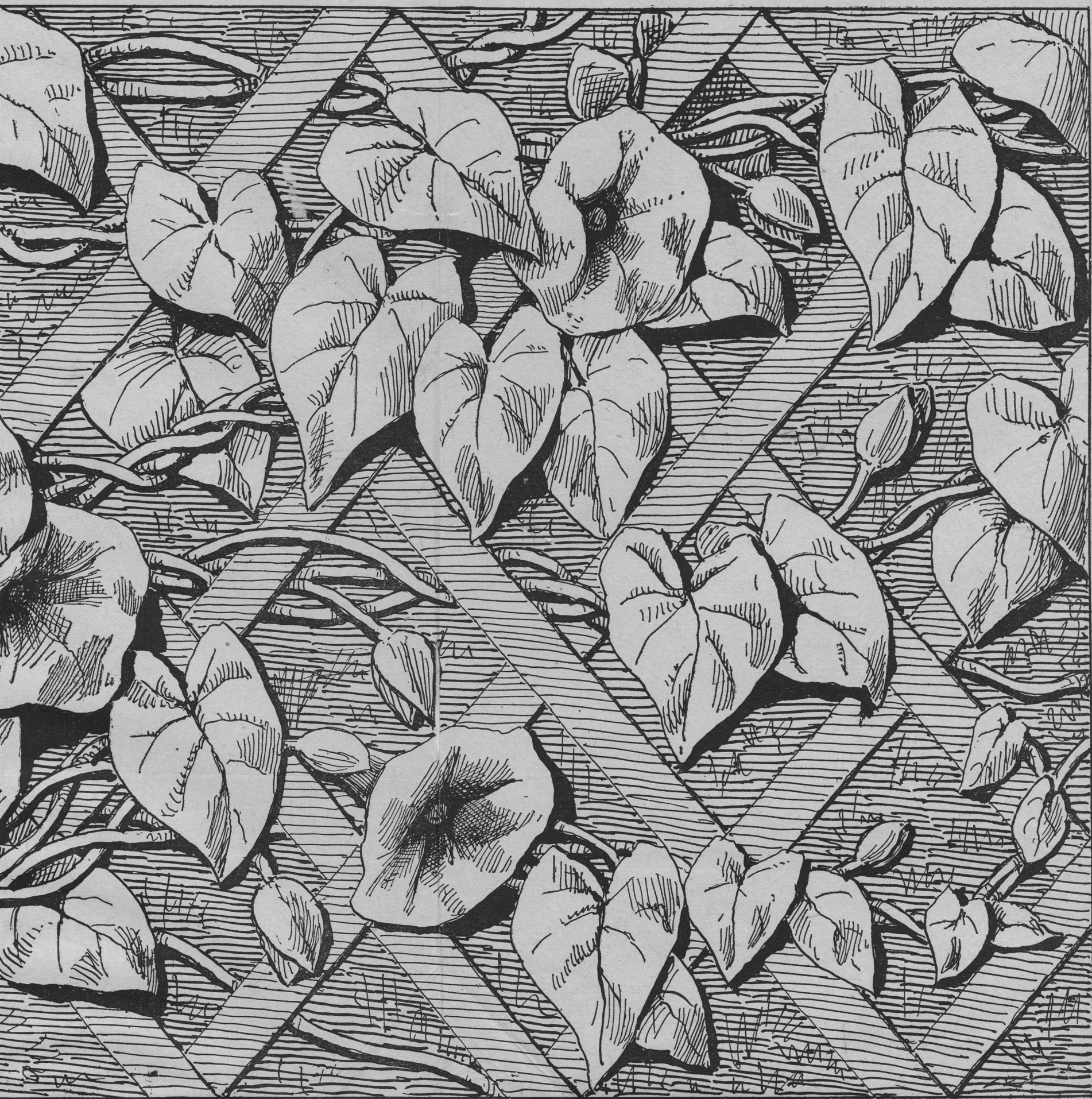
HOW TO BECOME AN ILLUSTRATOR.

SIR: I am desirous of becoming an illustrator. I have studied from good copies, and, best of all, from your valuable Art Amateur, which was of great assistance to me. I have studied in pencil, crayon, oil and pen and ink. I have studied from the cast and from life somewhat. Please tell me how I can originate figures. Does an illustrator like Mr. Reinhart, on Harper's Magazine, for instance, copy from life when he composes a picture? As there are so many positions of the human figure, I cannot understand how to draw them unless from life. Of course that is an expensive method. I could procure a situation with ease if I could do this class of work.

L. B. C., Baltimore, Md.

The artists on the magazine you mention originally were in the same position as yourself, and could not have attained their present proficiency without having drawn from life. It is not





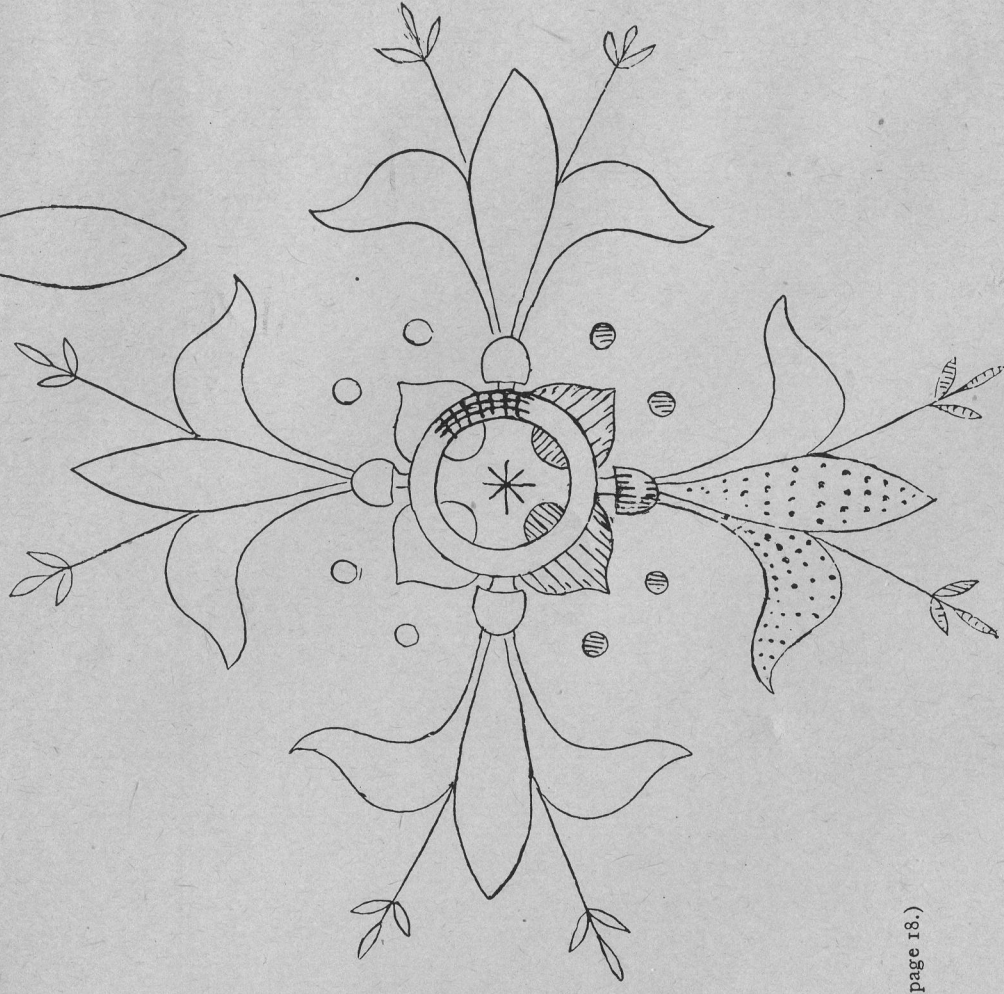
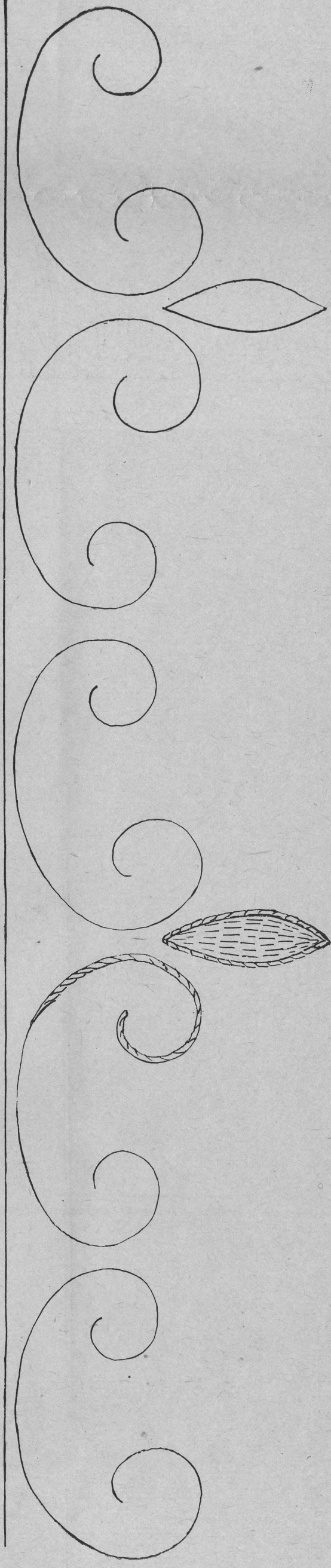
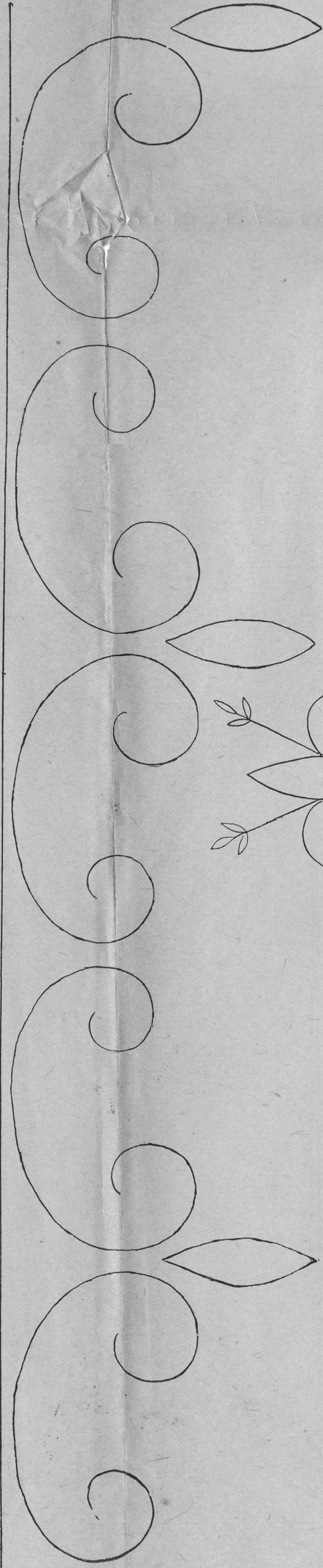
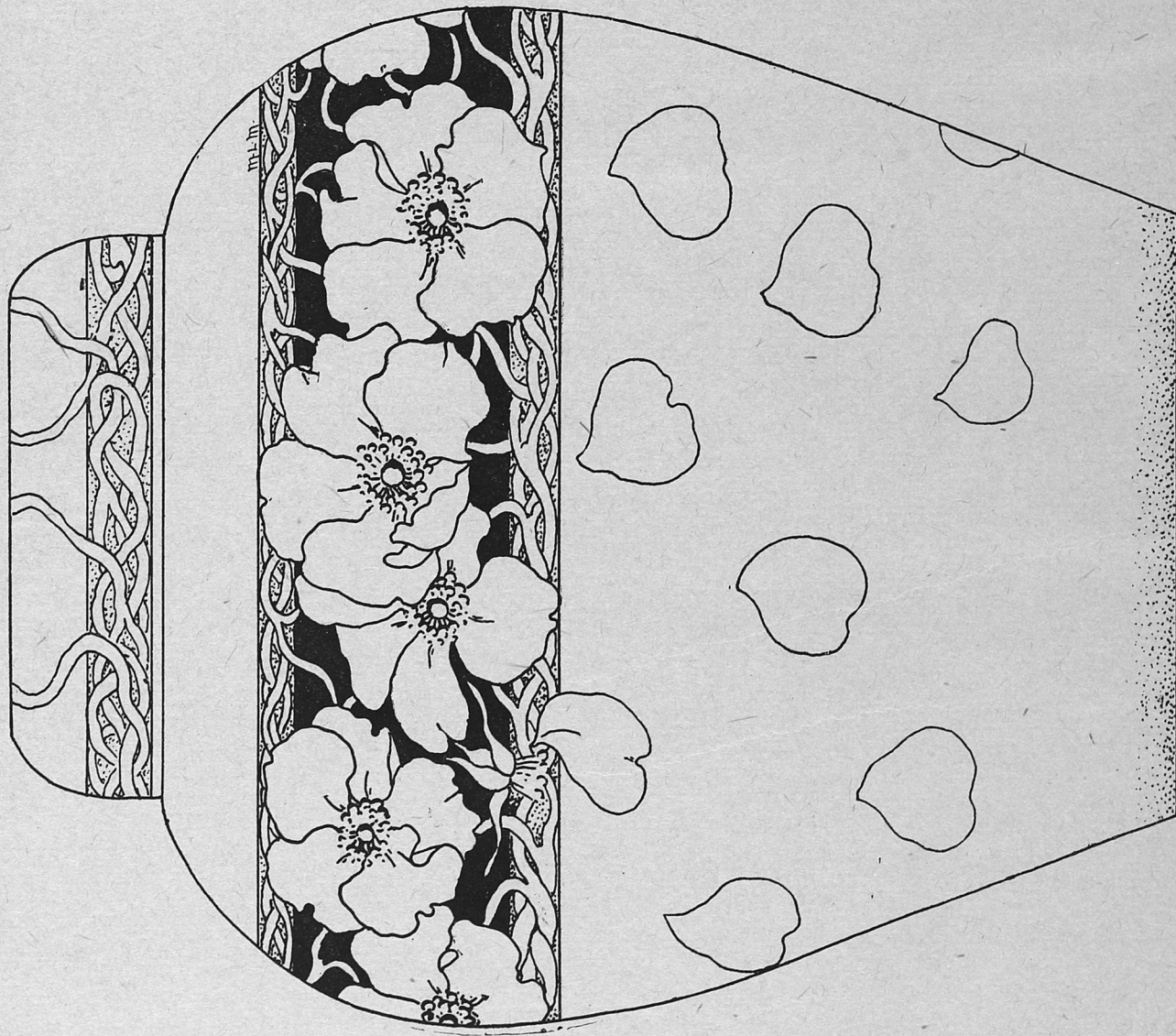
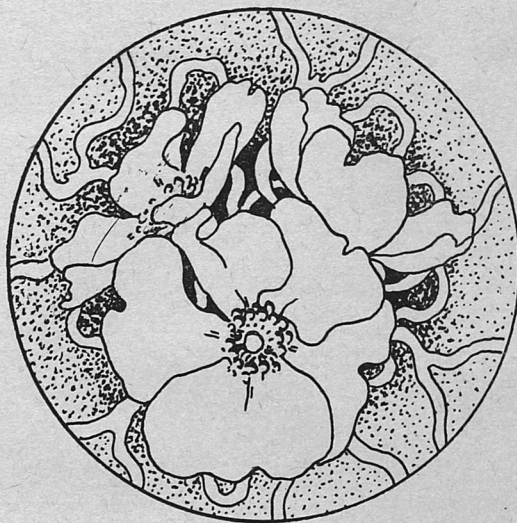
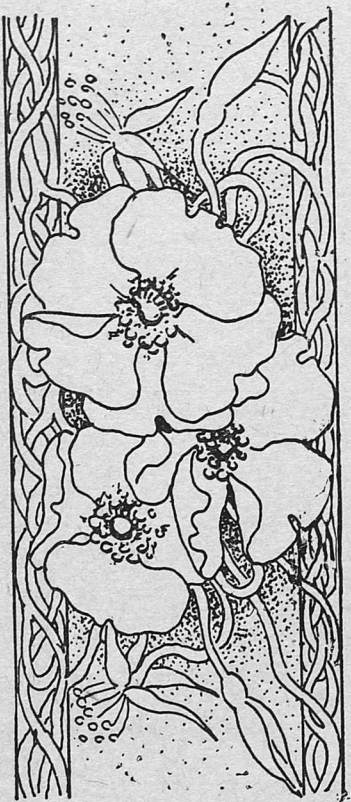


PLATE 849.—DESIGN FOR LECTERN OR PULPIT HANGING.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK, SOUTH KENSINGTON. (See page 18.)





Supplement to The Art Amateur.

Vol. 23. No. 1. June, 1890.

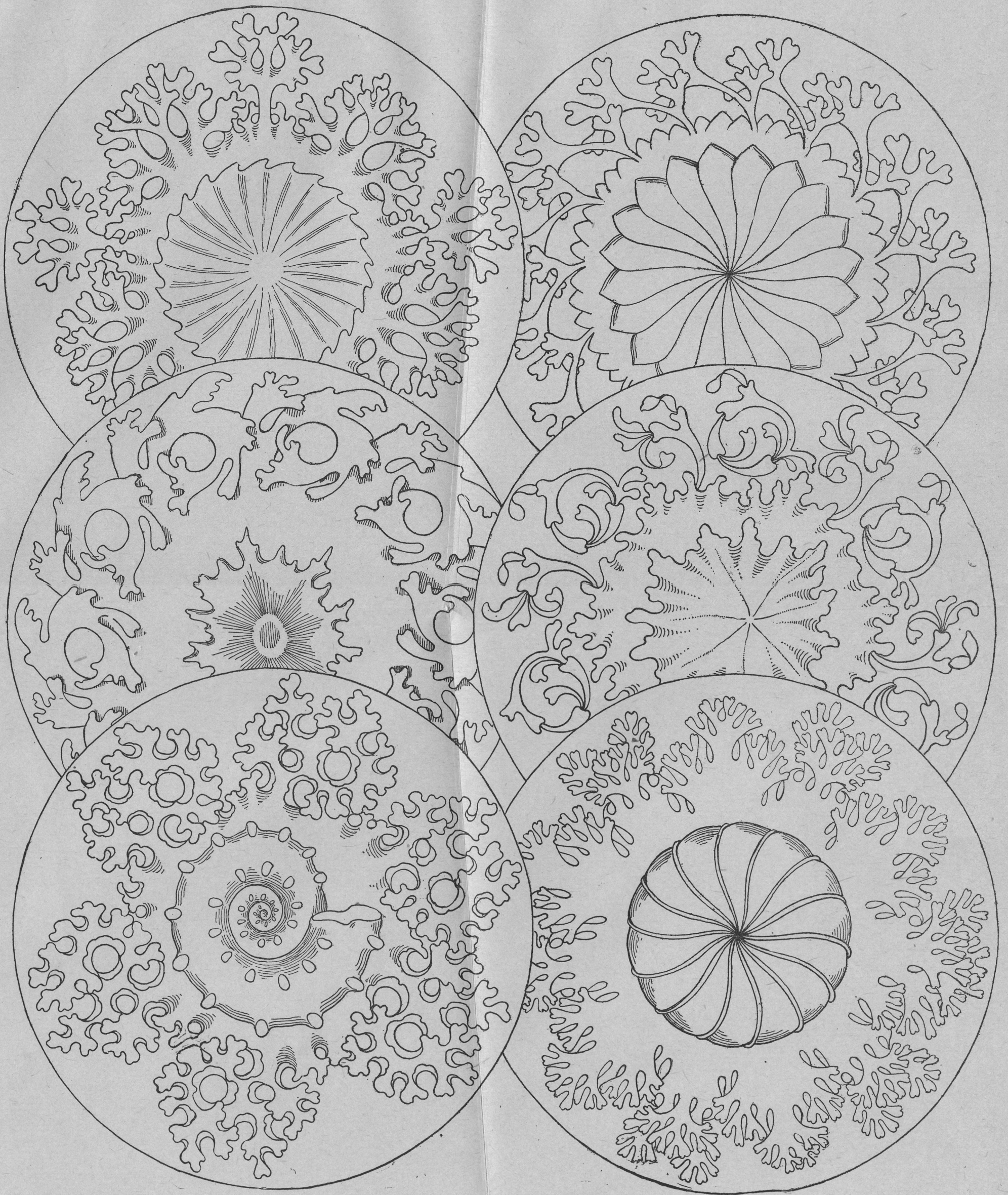
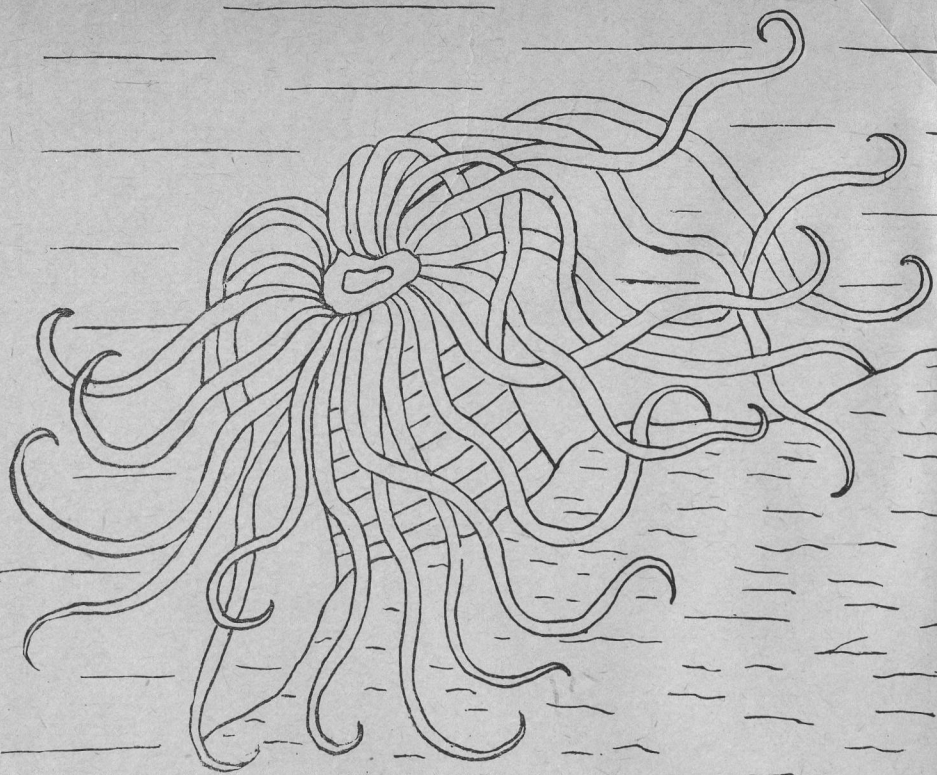


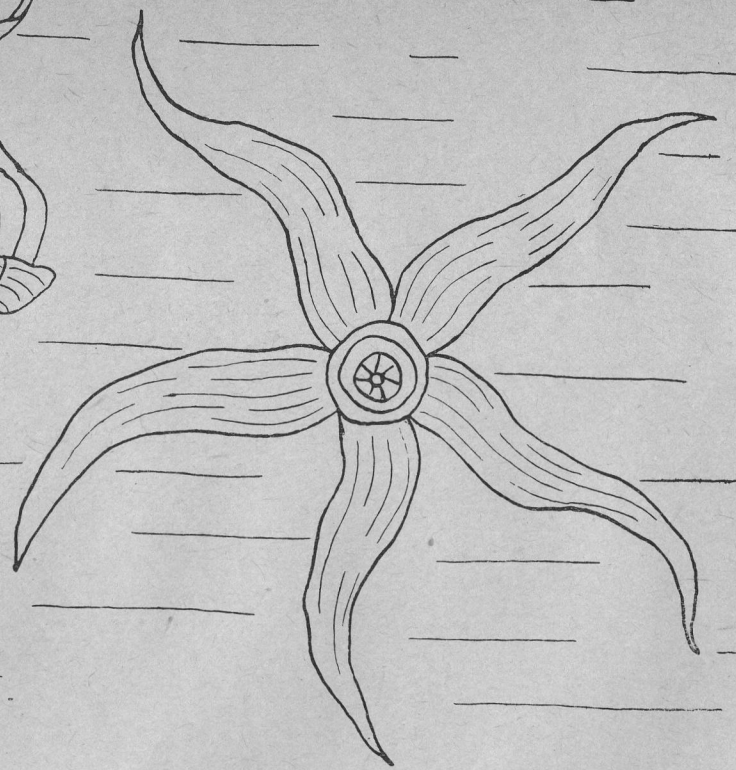
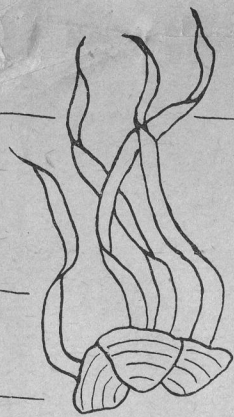
PLATE 845.—FIRST HALF DOZEN OF A SET OF FISH OR SALAD PLATES.
By L. HOPKINS. (For directions for treatment, see page 10.)

Supplement to The Art Amateur.

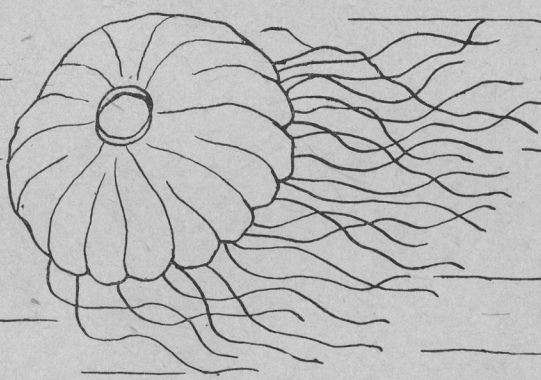
Vol. 23. No. 1. June, 1890.



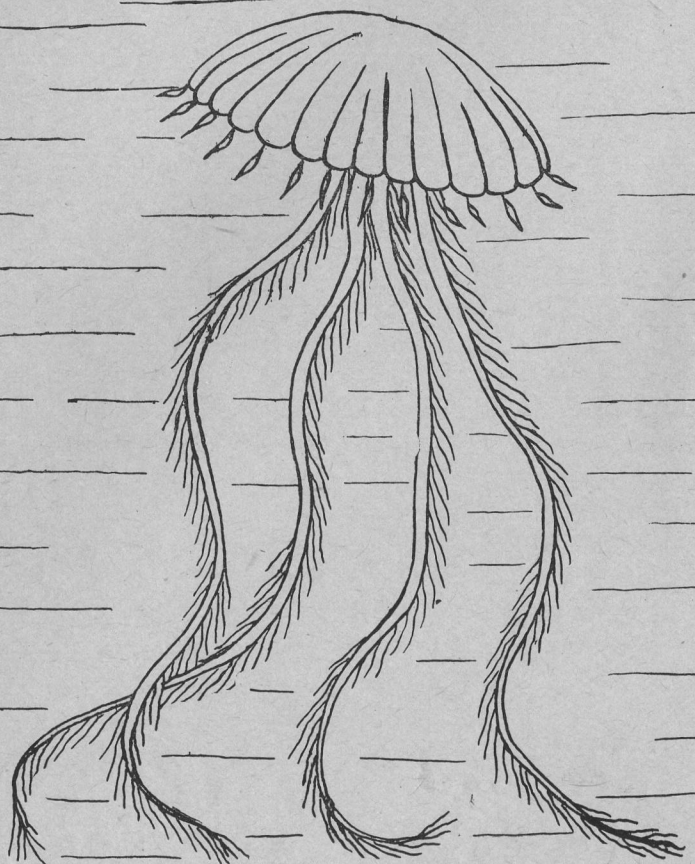
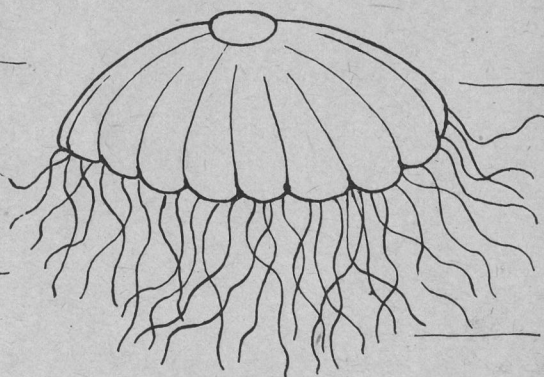
SEA URCHIN.



STAR FISH.



ANEMONES.



ANEMONE.

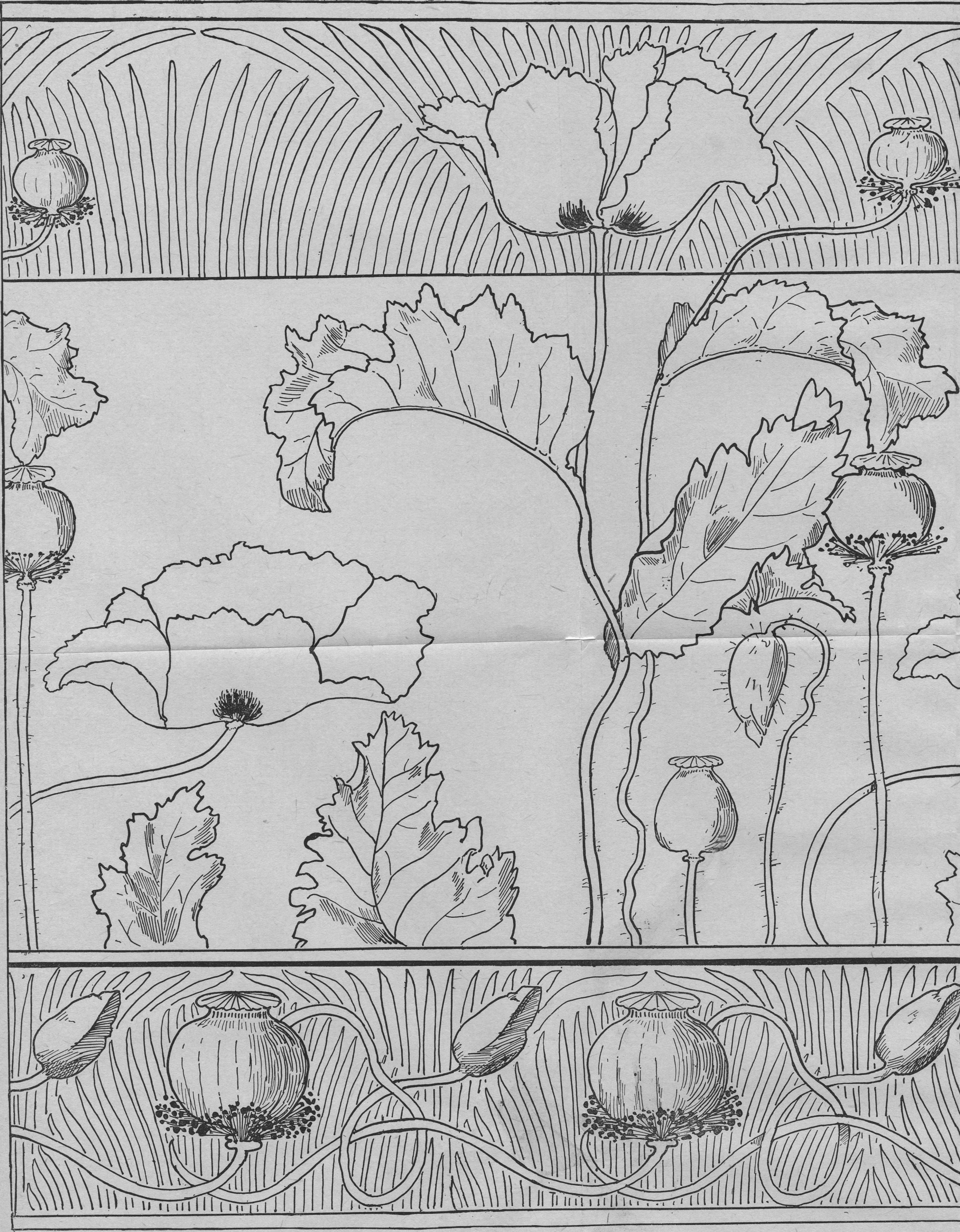
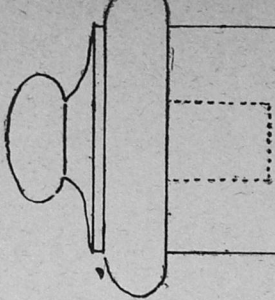


PLATE 847.—POPPY DESIGN FOR CURTAIN BORDER FOR EMBROIDERY, PAINTING, OR STAINING.

(For suggestions for



A.B. BOGART.



A

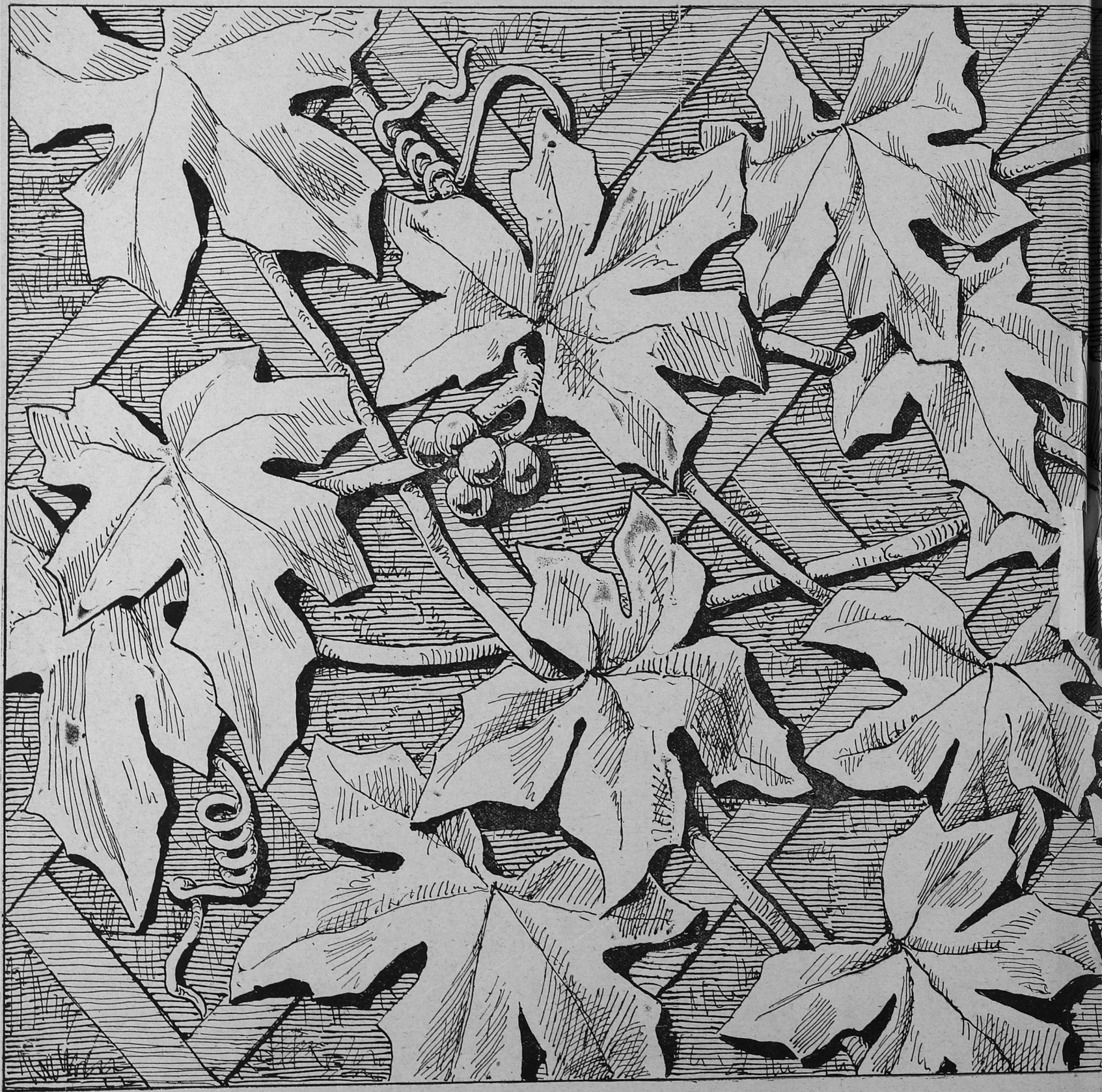


PLATE 853.—THE THIRD AND LAST OF THE SET OF WOOD-
By C. M. JENCKES. (See Answer t



DESIGNS FOR THE UPPER PANELS OF A SCREEN.
(Respondent, May, 1890.)



THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 23.—No. 1.

NEW YORK, JUNE, 1890.

{ WITH 10 SUPPLEMENTARY PAGES,
INCLUDING 2 COLOR PLATES.



YORKSHIRE TERRIER. AFTER A PAINTING BY JADIN.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 18.)